/103 cont./

291 feminine dress by the Tukano Indians. Nevertheless, it is still
177 possible to encounter Tukano Indians, male and female, who
797 reject occidental clothing, and this occurs primarily among persons of advanced age and in general among natives who reside quite far from any religious Mission.

527 For special feasts, such as the Dabukurí, ornaments of
302 brightly colored feathers are used by the men. For these feasts
[301] both men and women paint the face, the body, and the extremi-
[824] ties with carayurú, which is a pigment obtained by the fermentation of the leaves of Bignonia chica or by boiling the water in which these leaves have been soaked.

527 In the decoration of the skin by means of pigments for the
302 feast of Dabukurí, it is always the woman who applies the paint
571 to the man, besides dressing him with his garb of feathers. If the man is married, it is his only wife or the principal wife, in case he has several, who assists him. In the case of a single man, any woman of the community does this work, and the single man contracts with this woman the same obligations and the same rights that a compadre has toward his comadre in the Colombian
302 Creole culture. Besides painting the skin for occasions as
[751] esteemed as the feast of the Dabukurí, the daily painting of the
• [413] face is common. In this case, the function of the pigment is simply aesthetic or for protection from the sun. In the decoration of the body and the extremities, /104/ cylindrical wooden pintaderas, which imprint geometric decorations, are used.

301 Another decoration used by Tukano women and girls is the
177 necklace of glass beads acquired from the rubber workers by means of barter, and there are also necklaces of mammal teeth obtained as a by-product of hunting and silver necklaces made from the coins that they get from the Creoles settled in the region.

105 The subject of social and political organization, as well as the life cycle, will be dealt with extensively at another time. For the moment it suffices to say quickly that the Tukano Indians have patrilineal extended families, they have patrilocal residence, they practice polyandry, marriage is carried out by means of

5: Goldman E-5 (1939-1940) 1963
SQ19 Tucano SQ19
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taboo but as a courtesy. When the ancestors paused, the youngsters went back to the canoe landing to bring up the berries. When the boys left, the ancestors sounding the trumpets circled the maloca counterclockwise, going from the front door to the rear door. When they returned to the front plaza again, men of the subsib who had arrived as guests came out of the house, and taking over the horns, they circled the outside of the house, sounding the instruments to all corners of the clearing. They re-entered the house and a new group, men from a related sib, came out and took the horns from them. As each group completed its circuit of the house it re-entered and was given pupunha chicha.

All the men had had their turn with the ancestor horns when the boys trudged up the path in single file, each holding out before him a tray piled high with berries. Young boys normally provide fruits and berries for the community, as part of playful foraging in the forest. Women sometimes bring in fruit, but in the main such gathering is left to the boys. I assume therefore that the boys at the initiation are ritualizing a traditional role. They bring fruit to the maloca, not to the ancestors, who are *givers* of benefit and not receivers. By the same token, the offering of the youngsters is at this point ritually recognized. The boys set the trays down on the dance floor of the house. Then the men of the house returned to the canoe landing to bring up the heavy bundles of *konhá*. The seven initiates in the meantime were asked to occupy the long guest bench near the door. When the men had deposited the last bundle of *konhá* they gave to each boy a calabash of pupunha chicha as though he were being received as a guest, and they passed among the boys the ceremonial cigar, as another acknowledgment of honored adult status.

When the youngsters had consumed their portions of chicha and had puffed self-consciously at the cigars, they helped the men unpack the *konhá*, arranging all the berries into eight trays and setting them along the rear of the house, the women's quarter. While the trays were being set out, a solitary dancer sounded *Buũ* throughout the house.

When the berries were in place the *Buũ* dancer put aside the horn and began to prepare a switch (*hardmu*) that he had picked at the water's edge.[4] The switch is from a bush that grows quickly, and is wound with sturdy kumari twine. The boys withdrew to the guest bench where they huddled nervously, watching the switch being pre-

[4] Some sibs have a more or less permanent switch that is beautifully plaited and tipped with seed beads. Whipping is called *harathume* (*hara*: to strike; *humé*: bitter, unpleasant).